

*A son Ami*  
**PABLO DE SARASATE.**

**Fantaisie Normegienne**  
pour  
**VIOLON-SOLO ET ORCHESTRE**  
par  
**EDOUARD LALO.**

Violon et Orchestre Pr. M.

Violon et Piano Pr. M. 3,80.

*Propriété des Editeurs pour tous pays.  
Tous droits d'Exécution et de Reproduction réservés*

**ED. BOTE & G. BOCK, BERLIN.**

**Editeurs de Musique**

de S. M. l'Empereur et Roi, de S. M. l'Impératrice Friedrich et de S. A. R. le Prince Albrecht de Prusse.

*Inst. Lith de C. G. Röder, Leipzig*

CLOSED  
SHELF

M  
1912  
L2127

C

**Allegretto non troppo.** (♩ = 144.)

Violino.

Piano.

*pp*

*rit.*

Andante. (♩ = 120.)

*f appass.*

*mp*

*f p*

*a tempo*

*pp*

*f* *p* *f*

*pp*

*cresc.* *f* *p*

Musical score for "The Song of the Lark" by Franz Schubert, Op. 147, No. 1. The score is in 3/4 time and features a vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in G major and consists of 16 measures. The piano part includes a triplet in the right hand and a triplet in the left hand. Dynamics include *p*, *f*, *pp*, and *ff*.

## Allegretto non troppo. (♩ = 144.)

*rit.* *tr.* *a tempo*

*suivez* *f* *pp*

## Andante. (♩ = 120.)

*rit.* *appass.* *f espr.* *rit.* *f* *pp*

*cresc.* *f* *ff* *cresc.* *f*

*a tempo* *ff* *a tempo* *suivez* *a tempo* *sourdine* *pp*

## Allegretto non troppo. (♩ = 144.)

## Allegretto. (♩ = 138.)

The musical score is written for piano and consists of two main sections. The first section, 'Allegretto non troppo' (♩ = 144), is in 6/8 time and features a melody in the right hand with a 'rit.' (ritardando) marking and a 'long' (longa) note. The left hand provides a steady accompaniment. The second section, 'Allegretto' (♩ = 138), is in 2/4 time and begins with a 'dolce' (dolce) marking. It features a more complex melody in the right hand with various ornaments and a 'tr' (trill) marking. The left hand continues with a rhythmic accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The score is numbered 12063 at the bottom.

This musical score is for a piano and voice piece, page 5. It features a single melodic line for the voice and a complex piano accompaniment. The piano part is written in treble and bass staves, often with multiple voices. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score is divided into five systems. The first system includes a vocal line starting with a fermata and a piano line with a *pp* dynamic. The second system continues the vocal line and piano accompaniment. The third system features a vocal line with a *cresc.* marking and a piano line with a *cresc.* marking. The fourth system includes a vocal line with a *cresc.* marking and a piano line with a *cresc.* marking. The fifth system concludes the piece with a vocal line and a piano line. Dynamics include *pp*, *p*, *f*, *ff*, *cresc.*, *mf*, and *f*. The piano part includes many chords and arpeggiated figures.

This musical score is for a piano and violin duo, spanning six systems. The key signature is D major (two sharps) and the time signature is 3/4. The violin part is written on a single staff, while the piano part is written on grand staves (treble and bass clefs). The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1:** The violin part begins with a series of eighth-note runs. The piano accompaniment features chords and single notes, with a *p* (piano) marking in both staves.

**System 2:** The violin part continues with more eighth-note patterns. The piano part includes a *cresc.* (crescendo) marking in the bass staff.

**System 3:** The violin part features a more complex melodic line with slurs. The piano part continues with harmonic support, including a *cresc.* marking in the bass staff.

**System 4:** The violin part has a melodic phrase with a slur. The piano part is mostly rests, with some chords in the bass staff.

**System 5:** The violin part has a melodic line marked *dolce* (dolce). The piano part features a series of chords, with *pp* (pianissimo) markings in both staves.

**System 6:** The violin part continues with a melodic line. The piano part features a series of chords, with *pp* markings in both staves.

**Page-Footer:** 12063

This page of musical notation consists of seven systems of staves, primarily in treble and bass clefs with a key signature of two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Treble and bass staves. Treble clef has a triplet of eighth notes marked *p*. Bass clef has a triplet of eighth notes marked *pp*.
- System 2:** Treble clef has a triplet of eighth notes marked *pp* and a *dim.* marking. Bass clef has a *pp* marking and a *dim.* marking.
- System 3:** Treble clef has a triplet of eighth notes marked *ppp* and a *pp* marking. Bass clef has a *ppp* marking and a *pp* marking.
- System 4:** Treble clef has a triplet of eighth notes marked *pp* and a *pp* marking. Bass clef has a *pp* marking and a *pp* marking.
- System 5:** Treble clef has a triplet of eighth notes marked *pp* and a *pp* marking. Bass clef has a *pp* marking and a *pp* marking.
- System 6:** Treble clef has a triplet of eighth notes marked *pp* and a *pp* marking. Bass clef has a *pp* marking and a *pp* marking.
- System 7:** Treble clef has a triplet of eighth notes marked *pp* and a *pp* marking. Bass clef has a *pp* marking and a *pp* marking.

The notation includes various musical notations such as triplets, trills, and dynamic markings (*p*, *pp*, *ppp*, *dim.*, *tr*, *pizz.*, *arco*, *sourdine*). The page number 12063 is visible at the bottom center.

## Andante. (♩ = 112.)

*Solo*  
*f*  
*f*  
*f*  
*p*  
*p*  
*p espress.*  
*cresc.*  
*p*  
*p*  
*mf*  
*cresc.*  
*tr*  
*ff*  
*dolce*  
*3*  
*tr*  
*sempre pp*  
*p*  
*cresc.*  
*f*  
*ff appass.*  
*cresc.*  
*rit.*  
*tr*  
*cresc.*  
*suivez*  
*f*  
*f*  
*7 7*  
*rall.*  
*ff*  
*rall.*  
*a tempo*  
*rit.*  
*dolce*  
*La croche un peu plus lente*  
*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*cresc.*



The musical score consists of six systems of staves. The first system includes the instruction *espress.* followed by *dolce*, *cresc.*, *appass.*, and *cresc.*. The second system features *pp* and *cresc.*. The third system includes *ff*, *rit.*, *dolce rit.*, and *ff up.*. The fourth system includes *pass.*, *f*, *tr.*, *lento*, *a tempo*, *p*, *ff*, and *a tempo*. The fifth system includes *ff appass.*. The sixth system includes *ff*, *dolce*, *pp*, *ppp*, *rall.*, and *pp*.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is written in a key with two sharps (F# and C#) and a 2/4 time signature. The score is a single melodic line with piano accompaniment.

## Allegro. (♩ = 168.)

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro' with a metronome marking of 168 beats per minute. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The notation includes various musical symbols such as slurs, ties, and articulation marks. Performance instructions like 'pizz.' (pizzicato) and 'arco' (arco) are present. The piece concludes with a final cadence.

12063

This page of musical notation is for a piano piece, likely in the key of D major (indicated by two sharps). It consists of five systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical elements:

- System 1:** The right hand features a melodic line with trills (tr) and a crescendo (cresc.). The left hand has a bass line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero".
- System 2:** The right hand has a melodic line with a "poco rit." (poco ritardando) marking, followed by a return to "a tempo". The left hand has a bass line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero".
- System 3:** The right hand has a melodic line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero". The left hand has a bass line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero".
- System 4:** The right hand has a melodic line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero". The left hand has a bass line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero".
- System 5:** The right hand has a melodic line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero". The left hand has a bass line with a fortissimo (ff) dynamic and a piano (pp) section marked "leggiero".

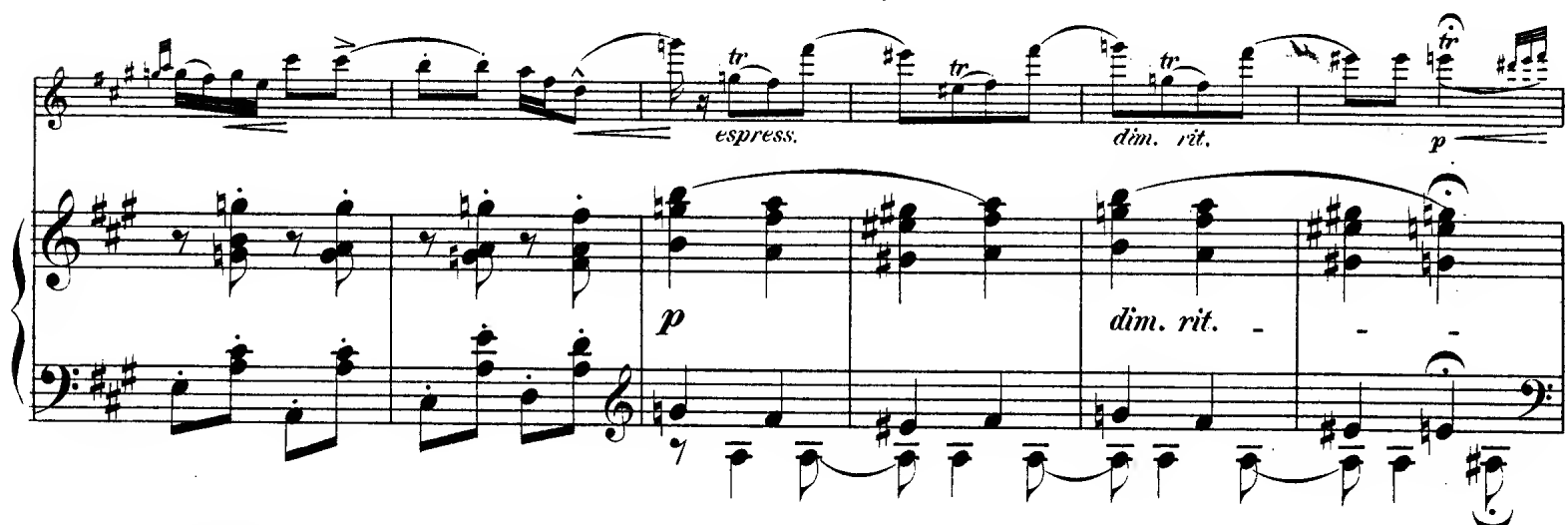
The page concludes with a page number "12063" at the bottom center.



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. The music features a melodic line with various ornaments and a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The bottom staff is in bass clef, also with a key signature of two sharps, and contains a forte (*f*) accompaniment.



Second system of musical notation. The top staff continues the melodic line, marked *espress.* (expressive). The bottom staff continues the accompaniment, marked *p* (piano) in the final measure.



Third system of musical notation. The top staff includes trills (*tr*) and is marked *espress.* and *dim. rit.* (diminuendo, ritardando). The bottom staff is marked *p* and *dim. rit.*.

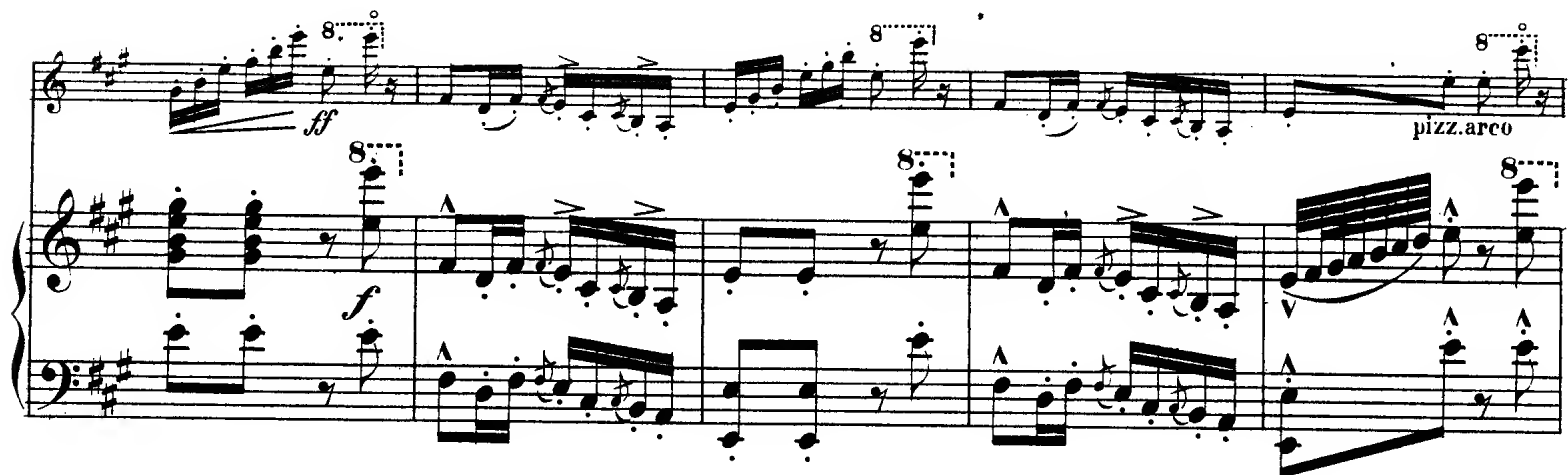


Fourth system of musical notation. The top staff begins with a mezzo-forte (*mf*) dynamic and a tempo marking of *a tempo*. It includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The bottom staff is marked *f* and *a tempo*.

This musical score is for a piano and voice piece, page 13. It consists of four systems of staves. The first system features a vocal line in the upper staff with the instruction *espress.* and a piano accompaniment in the lower staves with a *p* dynamic. The second system continues the piano accompaniment with a *f* dynamic. The third and fourth systems show the vocal line with rapid sixteenth-note passages, marked with *ff* dynamics, and the piano accompaniment with chords and bass lines, also marked with *f* and *ff* dynamics. The key signature is one sharp (F#) and the time signature is 3/4.



First system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with a piano (*p*) dynamic. The bass staff provides harmonic support with chords and single notes, also marked with a piano (*p*) dynamic.



Second system of musical notation. The treble staff continues the melodic line, marked with a fortissimo (*ff*) dynamic. The bass staff features a more active line with eighth-note patterns, marked with a forte (*f*) dynamic. The system concludes with a *pizz.arco* (pizzicato arco) instruction.



Third system of musical notation. The treble staff includes a *pizz.arco* instruction and a triplet of eighth notes. The bass staff features a melodic line with eighth-note patterns, marked with a piano (*p*) dynamic. The system concludes with a *pizz.arco* instruction and a triplet of eighth notes.



Fourth system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with a piano (*p*) dynamic. The bass staff provides harmonic support with chords and single notes, marked with a piano (*p*) dynamic. The system concludes with a *pp leggiero* (pianissimo, light) instruction.

First system of musical notation. The top staff features a trill (tr) and a crescendo (cresc.) marking. The bottom staff also includes a crescendo (cresc.) marking. The system concludes with a fortissimo (ff) dynamic marking.

Second system of musical notation. The top staff includes a pizzicato (pizz.) marking and an arco marking. The system concludes with a fortissimo (ff) dynamic marking.

Third system of musical notation. The top staff begins with a fortissimo (ff) dynamic marking. The bottom staff includes the French lyrics "pressez un peu" and "pressez".

Fourth system of musical notation. This system continues the musical composition with complex rhythmic patterns in both staves.

**Presto** (♩ = 132)

*p*

*pp*

*f*

*pp*

*p*

*f*

*p*

*pizz. arco*

*f*

*p*

*f*

*p*



*pizz. arco*

*p* *f* *pp* *f*

*p* *f* *p* *f* *p* *pp* *f* *pp*

*f* *p* *f* *p* *f* *pp* *pp*

*pizz. arco* *cresc.* *pizz. arco* *pizz. arco*

*cresc.* *p* *f* *pp*

*f* *p*

*pizz. arco* *ff* *f* *p* *f*

*8va* *8va*

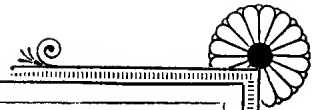
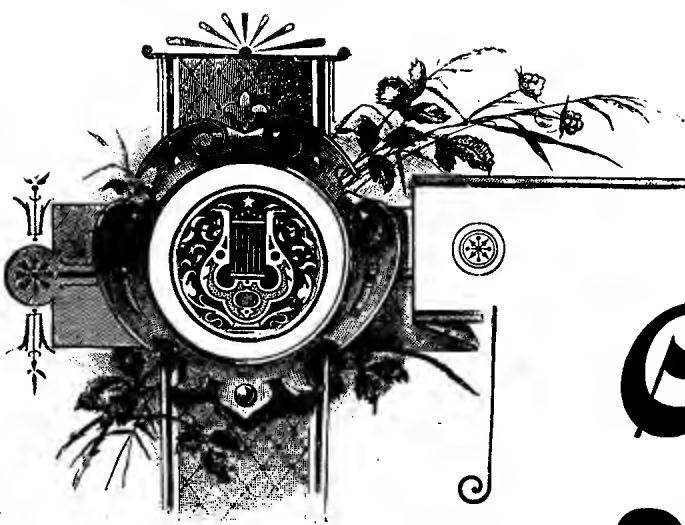
*pizz. arco* *pizz. arco* 8<sup>o</sup>

*p* *f* *p*

*ff*

*dim.* *p*

*pp* *pp* *f* *ff*



# Compositionen für Violine

mit Klavier-Begleitung. ©

	Mark
Plochow, Paul. Sonate . . . . .	5,—
Reblček, Josef. Op. 3. Sonate . . . . .	5,80
— Op. 4. Drei Romanzen. No. 1. No. 2 à . . . . .	1,—
— — — — — No. 3 . . . . .	1,50
Reissmann, August. Op. 30. Concert . . . . .	8,—
Riefstahl, C. Op. 2. Variations brillantes sur la dernière pensée de C. M. de Weber . . . . .	4,—
Ries, Franz. Op. 19 No. 1. Nocturne . . . . .	1,50
— Op. 19 No. 2 Saltarello . . . . .	3,50
— Gavotte aus „Iphigenie in Aulis“ v. Gluck . . . . .	1,30
Ries, Hubert. Op. 13. Premier Concerto . . . . .	2,50
— Op. 16. Second Concerto . . . . .	4,—
— Op. 23. Trois Morceaux de Salon . . . . .	3,—
Rubinstein, Anton. Op. 103. Bal Costumé. No. 3. Berger et Bergère . . . . .	2,—
— — — — — 5. Pêcheur napolitain et Napolitaine . . . . .	2,—
— — — — — 7. Toréador et Andalouse . . . . .	2,—
— — — — — 9. Polonais et Polonaise . . . . .	2,—
— — — — — 12. Pacha et Almée . . . . .	2,—
Sarasate, Pablo de. Fantaisie de l'Opéra „Faust“ de Ch. Gounod . . . . .	4,—
Sauret, Emile. Op. 3. Caprice de Concert sur un Air Américain . . . . .	3,50
— Op. 4. Nocturne. Morceau de Salon . . . . .	2,—
— Op. 5. Danse caractéristique. Caprice . . . . .	1,50
— Op. 7. Canzonetta et Valse Caprice . . . . .	4,50
— Op. 8. Rêverie. Morceau de Salon . . . . .	2,80
— Op. 9. Scherzo fantastique . . . . .	4,50
— Op. 10. Trois Morceaux de Salon. No. 1. Souvenir . . . . .	2,—
— — — — — 2. Romance . . . . .	1,30
— — — — — 3. Le Ruisseau . . . . .	1,80
— Op. 11. Souvenir de Los Angeles. Caprice original . . . . .	2,30
— Op. 14. Berceuse . . . . .	1,30
— Op. 15. Tarantelle . . . . .	4,—
— Op. 37. Arabesques, Suite de dix morceaux de Salon. No. 1. Alesia. Danse caractéristique . . . . .	2,—
— — — — — 2. Vieille chanson . . . . .	1,50
— — — — — 3. Yazienia. Canzonetta . . . . .	2,—
— — — — — 4. Souvenir . . . . .	2,—
— — — — — 5. Chant de Printemps . . . . .	2,—
— — — — — 6. Chanson Vénitienne . . . . .	2,—
— — — — — 7. Chanson Napolitaine . . . . .	1,50
— — — — — 8. Chanson Française . . . . .	1,50
— — — — — 9. Chanson Espagnole . . . . .	2,—
— — — — — 10. Mazourka . . . . .	2,—
— Ausgewählte Lieder ohne Worte von Felix Mendelssohn-Bartholdy. Heft I. Heft II à . . . . .	3,50
— Lesghinka. Danse populaire de Caucase de Anton Rubinstein . . . . .	2,50
Scherek, Max. Op. 1. Fantaisie et Variations . . . . .	3,50
Schneider, Hugo. Zwei Gavotten. Op. 17. A moll. Op. 18. D moll. . . . .	1,20
— Op. 19. Erholungsstunden für junge Violinisten. Sammlung von beliebten Melodien in leichter Spielart und progressiver Ordnung . . . . .	3,— netto
— — — — — Violinstimme allein . . . . .	1,50 netto
— Op. 23. Touristen-Klänge. Tonstück . . . . .	1,50
— Op. 26. Arioso . . . . .	1,50
— Op. 27. Neapolitanisches Gondellied . . . . .	1,50

	Mark
Schoen, M. Die musikalischen Geschwister. Leichte und gefällige Unterhaltungsstücke . . . . .	2,50
Scholz, Bernhard. Op. 53. Zweites Notturmo . . . . .	1,80
Schucanl, R. Polonaise im Gebirge . . . . .	2,30
Schultz, Joseph. Op. 4. Berceuse . . . . .	2,—
Schumann, Robert. Aus Op. 85. „Gartenmelodie“ und „Am Springbrunnen“ arrang. von Ernst Rudorff . . . . .	2,—
Singelee, J. B. Op. 26. Duo Concertant sur des Motifs de l'Opéra „Le Barbier de Séville“ de G. Rossini . . . . .	4,—
— Op. 33. Fantaisie sur des Motifs de l'Opéra „Norma“ de V. Bellini . . . . .	2,50
— Op. 45. Duo Concertant . . . . .	3,50
— Op. 106. Fantaisie sur des Motifs de l'Opéra „Margarethe“ (Faust) de Ch. Gounod . . . . .	3,—
— Op. 107. Fantaisie sur des Motifs de l'Opéra „La Traviata“ de G. Verdi . . . . .	3,—
— Op. 109. Fantaisie sur des Motifs de l'Opéra „La Flûte Enchantée“ de W. A. Mozart . . . . .	3,—
— Op. 110. Fantaisie sur des Motifs de l'Opéra „L'Africaine“ de G. Meyerbeer . . . . .	4,—
— Op. 114. Fantaisie sur des Motifs de l'Opéra „Mignon“ de A. Thomas . . . . .	3,—
— Op. 115. Fantaisie sur des Motifs de l'Opéra „Don Carlos“ de G. Verdi . . . . .	3,—
— Op. 116. Fantaisie sur des Motifs de l'Opéra „Le premier Jour de Bonheur“ de D. F. E. Auber . . . . .	2,50
— Op. 136. Fantaisie sur des Motifs de l'Opéra „La Fille de Madame Angot“ de Ch. Lecocq . . . . .	4,—
Singer, Constanze. Romanze . . . . .	1,50
Singer, Edmund. Op. 12 No. 1. Souvenir de Berlin. Premier Morceau de Salon . . . . .	1,50
— Op. 12 No. 2. Les Coumaniens. Deuxième Morceau de Salon . . . . .	1,50
Sivori, C. Morceau de Concert sur l'Opéra „Il Trovatore“ de G. Verdi . . . . .	3,80
Spies, Ernst. Op. 13. Erstes Concert . . . . .	3,50
Steiner, Hugo von. Op. 20. Serenade . . . . .	1,50
Steurich, C. Op. 5. Rondo für Pianoforte zu vier Händen und Violine . . . . .	2,—
Struss, Fritz. Op. 9. Violin-Concert No. 2 (D dur) . . . . .	10,—
— Op. 10. Drei Violinstücke: No. 1 Nixentanz. No. 2 Waldesstimmen. No. 3 Schneeflocken . . . . .	2,—
Tartini, Giuseppe. Le Trille du Diable. Sonate par Ladislav Górski . . . . .	2,—
Taubert, Ernst Eduard. Op. 11. Sonatine (A dur) . . . . .	3,50
Taubert, Wilhelm. Minnelieder. Heft I. II à . . . . .	2,—
— Souvenir d'amour. Trois chansons . . . . .	1,80

	Mark
Urban, Heinrich. Op. 1. Canzone . . . . .	2,—
— Op. 9. Humoreske . . . . .	3,—
— Op. 10. Dramatische Scene. Concertstück . . . . .	4,50
— Op. 13. Stimmungen. Sechs Stücke. No. 1. Träumerisch. No. 2. Unruhvoll. No. 3. Beseligt . . . . .	1,—
— — — — — 4. Leidenschaftlich. No. 5. Inbrünstig . . . . .	1,50
— — — — — 6. Jubelnd . . . . .	2,50
Viardot, Pauline. Six Morceaux. Cah. I. (No. 1. Berceuse. No. 2. Bohémienne. No. 3. Vieille Chanson) . . . . .	3,—
— Cah. II. (No. 4. Mazourka. No. 5. Romance. No. 6. Tarantelle . . . . .	4,30
Vieuxtemps, Henry. Op. 22 No. 1. Premier Morceau brillant de Salon . . . . .	2,30
— Op. 22 No. 2. Deuxième Morceau de Salon. Air Varié . . . . .	3,—
— Op. 22 No. 3. Troisième Morceau de Salon. Rêverie . . . . .	2,50
— Op. 22 No. 4. Quatrième Morceau de Salon. Souvenir du Bosphore . . . . .	3,—
— Op. 22 No. 5. Cinquième Morceau de Salon. Tarantelle . . . . .	3,—
— Op. 22 No. 6. Sixième Morceau de Salon. L'orage . . . . .	3,—
— Op. 37. Cinquième Concerto (La-mineur) . . . . .	4,80
— Fantaisie sur „Faust“ de Ch. Gounod . . . . .	4,80
— Scène et Romance de l'Opéra „Halka“ de St. Moniuszko . . . . .	2,—
Voss, Charles. Deux Romances. (Op. 45. Der Geliebten. Klänge aus der Ferne. Op. 49. La dernière plainte d'une jeune amande) . . . . .	2,—
— Op. 57. Un fleur pour toi. Romance . . . . .	1,50
— Op. 78. Sentiments romantiques. Morceau de Salon . . . . .	2,—
— Op. 102. Sechs Lieder-Transcriptionen: No. 1. Die Fahnenwacht von P. Lindpaintner . . . . .	2,—
— — — — — 2. Schwäbisches Volkslied . . . . .	2,—
— — — — — 3. Agathe von Franz Abt . . . . .	2,—
— — — — — 4. Künstlers Erdenwallen von F. von Flotow . . . . .	2,—
— — — — — 5. Aus der Ferne von L. Dames . . . . .	2,—
— — — — — 6. Waldrölein von Julius Weiss . . . . .	2,—
Weis, Karl. Op. 15. Suite. No. 1. Preludium. No. 2. Meditation . . . . .	1,50
— — — — — 3. Alla Polacca . . . . .	2,—
— — — — — 4. Berceuse . . . . .	1,50
— — — — — 5. Papillon . . . . .	2,50
Wieniawski, Henri, Op. 8, und Joseph, Op. 5. Grand Duo polonais . . . . .	8,50
Wieniawski, Joseph. Op. 24. Sonate . . . . .	10,—
Willmers, Rodolphe. Op. 94. Sonate . . . . .	8,30
Zarzycki, Alex. Op. 16. Romance . . . . .	1,30
— Op. 23. Andante et Polonaise . . . . .	4,—
— Op. 26. Mazourka . . . . .	2,50
— Op. 34 No. 3. En valsant . . . . .	1,50
Zichy, Géza. Ungarische Fantasie . . . . .	2,—

Eigenthum der Verleger.

Aufführungsrecht vorbehalten.

\* \* \* \*

Ed. Bote & G. Bock, Berlin.

Hofmusikalienhändler

Sr. M. des Kaisers und Königs, I. M. der Kaiserin Friedrich

und Sr. K. H. des Prinzen Albrecht von Preussen.

# FANTASIE NORWÉGIENNE.

**Violino.**

E. Lalo.

**Allegretto non troppo.** (♩ = 144.)

**Andante.** (♩ = 120.)

*rit.*

*f appassionato*

*f* *p*

*4<sup>e</sup> C<sup>e</sup>* *3* *Sourdine 4<sup>e</sup> C<sup>e</sup>* *f*

*4<sup>e</sup> C<sup>e</sup>* *f* *ff* *rit.* *tr* *a tempo*

**Allegretto non troppo.** (♩ = 144.)

**Andante.** (♩ = 120.)

*appassionato* *3<sup>e</sup> C<sup>e</sup>* *f espr.* *f*

*cresc.* *f* *ff* *tr*

*a tempo* *ff* *6* *tr* *a tempo* *8* *p* *rit. long*

*20*

## Violino.

Allegretto. (♩ = 138.)

*dolce*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*ff*

*f*

*mf*

*cresc.*

*f*

*ff*

*p*

*cresc.*

# Violino.

3

Violino musical score page 3. The score is written for a violin in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. Dynamic markings include *pp* (pianissimo), *p* (piano), *dimin.* (diminuendo), and *f* (forte). Performance instructions include *dolce* (sweetly), *pizz.* (pizzicato), and *arco* (arco). The score includes various musical notations such as slurs, ties, trills (marked 'tr'), triplets (marked '3'), and a final double bar line. The page number '12063' is printed at the bottom center.

## Violino.

Andante. (♩ = 112.)

Solo 4<sup>e</sup> Ce

Violino. Solo 4<sup>e</sup> Ce. Andante. (♩ = 112.)

Measures 1-24. The score is written for a solo 4th violin. It begins in 6/8 time and changes to 2/4 time at measure 12. The tempo is Andante (♩ = 112). The key signature has one sharp (F#). The score includes various dynamics (f, p, cresc., decresc., ff, pp, rit., rall., a tempo), articulations (tr., trills), and fingerings (1, 2, 3, 4). The piece concludes with a final cadence in 2/4 time.



# Violino.

5

Allegro.

Violino musical score page 5, featuring 12 staves of music. The score includes various dynamics such as *f*, *ff*, *p*, *cresc.*, *ben stacc.*, *poco rit.*, *a tempo*, *f espress.*, and *dimp.*. It also includes articulations like *pizz.*, *arco*, *tr.*, and *rit.*. The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *Allegro.* at the beginning. The score includes several measures with fingerings (e.g., 7, 8, 13) and slurs. The page number 5 is in the top right corner.

## Violino.

This page of a violin score contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or eight. Performance markings include *f* (forte), *cresc.* (crescendo), *espress.* (espressivo), *dim.* (diminuendo), *p* (piano), and *ff* (fortissimo). The first staff begins with a *f* dynamic and includes fingerings 2, 3, and 4. The second staff has a *espress* marking. The third staff features trills (*tr*) and a *p* dynamic. The fourth staff starts with *a tempo* and *f*, followed by *cresc.* and *f*. The fifth staff has a *espress.* marking. The sixth staff begins with a *f* dynamic. The seventh staff has a *ff* marking. The eighth staff has a *ff* marking. The ninth staff has a *p* marking. The tenth staff has a *p* marking. The score concludes with a final sixteenth-note flourish.

# Violino.

2

This musical score page for Violino (Violin) contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages, often grouped in eighth-note beams. Performance markings include *ff* (fortissimo), *pizz. arco* (pizzicato then arco), *tr* (trills), *cresc.* (crescendo), and *p* (piano). Fingerings are indicated by numbers 1-4 and 8 (octave). A 4<sup>th</sup> C# is marked in the sixth staff. A 13-measure rest is indicated in the third staff. The score concludes with a double bar line and repeat dots in the final staff.

## Violino.

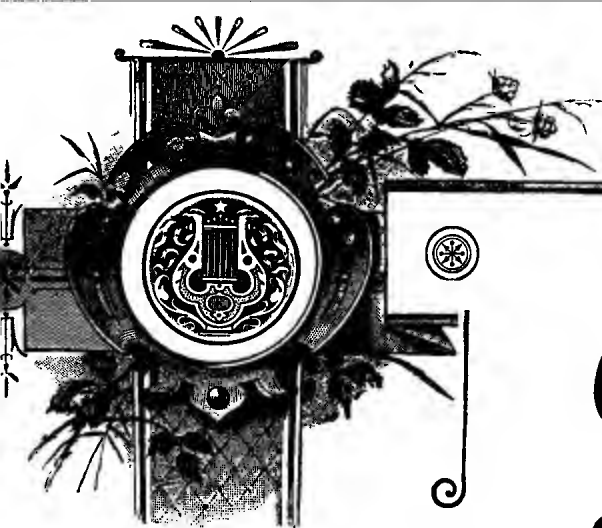
Presto.

Violino musical score, page 8, Presto tempo. The score consists of ten staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The tempo is marked "Presto." and the dynamics range from *p* (piano) to *ff* (fortissimo). The music features rapid sixteenth-note passages, often with slurs and accents. The second staff includes a "4<sup>e</sup> Ce" marking. The third staff ends with a "harm." (harmonics) marking. The fourth staff includes "pizz." (pizzicato) and "arco" (arco) markings, along with a "4<sup>e</sup> Ce" marking. The fifth staff includes "pizz. arco" and "harm." markings. The sixth staff begins with a key signature change to two flats (Bb, Eb) and includes a "p" marking. The seventh staff includes "f" and "p" markings. The eighth staff includes a "4<sup>e</sup> Ce" marking and "f" and "p" markings. The ninth staff includes "f" and "p" markings. The tenth staff includes "f" and "p" markings.

# Violino.

9

Violino musical score page 9. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *pizz. arco* marking above the first measure and a *cresc.* marking below the first measure. The second staff has a *pizz. arco* marking above the first measure and a *cresc.* marking below the first measure. The third staff has a *p* marking below the first measure. The fourth staff has a *f* marking below the first measure and a *pizz. arco* marking above the first measure. The fifth staff has a *harm.* marking below the first measure and a *pizz. arco* marking above the first measure. The sixth staff has a *ff* marking below the first measure. The seventh staff has a *ff* marking below the first measure. The eighth staff has a *ff* marking below the first measure. The ninth staff has a *ff* marking below the first measure. The tenth staff has a *ff* marking below the first measure. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a *pizz. arco* marking above the first measure and a *cresc.* marking below the first measure. The second staff has a *pizz. arco* marking above the first measure and a *cresc.* marking below the first measure. The third staff has a *p* marking below the first measure. The fourth staff has a *f* marking below the first measure and a *pizz. arco* marking above the first measure. The fifth staff has a *harm.* marking below the first measure and a *pizz. arco* marking above the first measure. The sixth staff has a *ff* marking below the first measure. The seventh staff has a *ff* marking below the first measure. The eighth staff has a *ff* marking below the first measure. The ninth staff has a *ff* marking below the first measure. The tenth staff has a *ff* marking below the first measure.



# Compositionen für Violine

mit Klavier-Begleitung. ©

	Mark
Alard, Delphin. Op. 56. L'Africaine de G. Meyerbeer. Grande Fantaisie de Concert	3,30
Arbós, E. Fernandez. Op. 2. Tango. Danse Espagnole	4,—
Auer, Leopold. Op. 2. Tarantelle de Concert	3,30
— Op. 3. Réverie	1,50
— Op. 4. Romance	1,30
— Caprice de Paganini. Edition de Concert	2,50
— Mélodie par Ant. Rubinstein (Op. 3 No. 1)	1,30
— Moments Musicaux de Franz Schubert (Op. 94 No. 2)	1,30
— Moments Musicaux de Franz Schubert (Op. 94 No. 3)	1,—
Bazzini, A. Op. 11. Souvenir de Beatrice di Tenda. Fantaisie	4,—
Bénédiet, J. u. Panofka, H. Op. 59. Sérénade et Bolero. Grand Duo	4,—
Berlyn, Anton. Op. 334. Tonstück mit Benutzung von Motiven aus „König Manfred“ von Carl Reinecke	2,—
Bilse, B. Op. 20. Schlesische Lieder. Original-Melodien	1,50
Blankensee, George, Comte de. 3 Airs variés.	
Op. 18. Air allemand	2,—
Op. 19. Air français	2,—
Op. 20. Air allemand	2,—
Böhmer, Alexander. Op. 7. Caprice hongrois. Morceau de Salon	2,—
Brode Hermann. Op. 4. Albumblatt	1,50
Bürgel, Constantin. Schlummerlied	1,30
Damrosch, Leopold. Concert	7,30
Dancila, Léopold. Op. 48. Seize Pièces faciles et caractéristiques.	
Suite I (No. 1—4)	3,—
II (No. 5—8)	3,—
III (No. 9—12)	2,30
IV (No. 13—16)	3,—
David, Ferdinand. Op. 7. Introduction, Adagio et Rondeau brillant	4,50
Dobrzyński, J. F. Op. 48. Resignation	2,—
Dreifus, Theodor Freiherr von. Reminiscenzen aus der Oper „Faust“ v. Ch. Gounod	2,50
Dressler, Friedr. Aug. Op. 10. Sonate	5,80
Dreyschock, Felix. Op. 15. Sonate (Rémineur)	10,—
Dvořák, Anton. Op. 40. Notturmo	1,30
Erdmannsdorfer, Max. Op. 10. Albumblätter. Heft I	4,30
— Op. 10. Albumblätter. Heft II	5,—
Ferrarini, G. Cesare. Melodie dell' Opera „Aida“ di G. Verdi. Fantasia	3,50
Fischel, Adolph. Op. 48. Fantasia	3,—
Gernshelm, Friedrich. Op. 38. Introduction und Allegro appassionato	3,50
Godard, Benjamin. Op. 12. Quatrième Sonate	7,—
— Op. 35. Concerto Romantique	6,—
— Op. 35 No. 3 Canzonetta	1,50
Górski, Ladislas. Op. 2. Deux Mazourkas	2,—
— Op. 3. Berceuse et Intermezzo capriccioso	2,50
Grüel, Eugen. Op. 3. Romanze	1,—
Gung'l, Josef. Op. 31. Klänge aus der Heimath. Oberländer	1,—
— Op. 248. Auf Bergeshöhen. Ländler	1,80
— Op. 361. Am Königssee. Ländler im oberbayerischen Styl	2,—
— Aelplers Frühlingjubel. Tongemälde	1,—

	Mark
Hauser, Miska. Op. 47. Mazourka	1,50
Hering, Carl. Op. 92. Die Kunst des Violinspiels. Salon-Compositionen und Materialien für den Unterricht in Bearbeitungen beliebter Melodien der Classiker und Modernen in der ersten Lage spielbar.	
Heft I	1,80
II	1,80
III	1,30
IV	1,80
V	1,—
VI	2,50
VII	2,30
— Op. 106. Grosse Sonate	6,—
Herman, Ad. Op. 36. Morceau de Salon sur „Le Pardon de Ploërmel“, Opéra de G. Meyerbeer	2,50
— Op. 76. Fantaisie gracieuse sur „L'Africaine“, Opéra de G. Meyerbeer	3,—
— Op. 97. Divertissement brillant sur „Robinson Crusoe“, Opéra de J. Offenbach	2,30
— Op. 101. Fantaisie sur „Le premier Jour de Bonheur“, Opéra de D. F. E. Auber	2,30
Hollaender, Gustav. Op. 2. Barcarole	1,50
— Op. 47. Vier Solostücke.	
No. 1. Pensée fugitive	1,50
2. Valse-Caprice	2,—
3. Air	1,—
4. Tambourin	2,—
Horváth, Miksa. Op. 19. Fünf ungarische Lieder und Tänze	2,50
Hundt, Aline. Op. 12. Capriccio à la Hongroise	2,50
Joachim, Josef. Variationen	6,—
— Violin-Concert (G dur)	10,—
Kahn, Robert. Op. 4. Zwei Violinstücke. (No. 1. Allegretto, A dur. No. 2. Adagio mesto, C moll)	3,—
— Op. 5. Sonate (G moll)	6,—
Kéler Béla. Op. 96. Aelplers Lust. Steyrerische Tänze	1,80
Kiel, Carl. Die jungen Musikanten. Leichte Stücke für Pianoforte zu 4 Händen und Violine. Heft I, II, III	1,50
Kiel, Friedrich. Op. 37. Variationen über ein schwedisches Volkslied	6,—
— Op. 67. Sonate	7,—
— Op. 69. Drei Romanzen	4,—
— Op. 70. Zwei Solostücke. Heft I, II	3,—
— Op. 71 No. 3. Allegretto	1,—
— Op. 73. Walzer	4,—
— Op. 79 No. 2. Andante quasi Allegretto	1,—
Klingenberg, Wilhelm. Op. 35. Zwei Genrebilder. (No. 1. Abendfeier. No. 2. Der Einsame)	2,—
— Op. 36. Romanze	1,50
Kotek, J. Op. 1. Drei Violinstücke	4,30
— Op. 2. Valse Caprice	1,80

	Mark
Kudelski, C. Op. 31. Concertstück	3,80
Lalo, Edouard. Fantaisie Norwégienne	3,80
— Romance-Sérénade	2,30
Lange, Gustav. Op. 10. Lamentation d'une jeune fille. Réverie	1,50
— Op. 15. Farewell! Méditation	2,—
— Op. 17. Prière à la Madonne. Mélodie sérieuse	2,—
— Op. 24. Die Libelle Idylle	2,—
— Op. 26. Jägerfahrt	2,50
— Op. 28. Dolorosa. Méditation	2,—
— Op. 31. Edelweiss. Idylle	1,50
— Op. 43. Fischerlied. Tonstück	2,—
— Op. 48. Fleurs fanées. Melodie	2,—
— Op. 51. Minnelied. Melodie	2,—
— Op. 52. Einsame Thränen. Nocturne	2,—
— Op. 54. Dein Eigen. Melodie	2,—
— Op. 75. Liebesahnung. Tonstück	2,—
— Op. 85. Aus Herzensgrunde. Melodie	2,—
— Op. 94. Immortellen. Elegie	2,—
— Op. 429. Die Lotosblume. Salonstück	2,—
Lefebvre, Ch. Op. 48. Intermezzo	2,—
Lesser, Martin. Zwei Romanzen	2,—
— Walzer	2,—
Levy, Martin. Zwei Romanzen. No. 1 (F moll). No. 2 (A dur)	1,50
— Sonate	5,—
Lewandowski, L. Op. 32. Hebräische Melodien	4,—
Lorberg, Paul. Op. 16. Zwei Stücke.	
No. 1. Romanze	1,—
2. Nocturne	2,—
Louis, N. Op. 178. Sérénade sur des motifs du „Val d'Andorre“ de F. Halévy	4,—
Mayer, Emille. Op. 18. Sonate (A moll)	7,80
— Op. 19. Sonate (Emoll)	9,—
— Op. 29. Sonate (D moll)	6,50
Meyer, Heinrich. Romanze	1,30
Moszkowski, Moritz. Op. 30. Concert	10,—
Nápravník, E. Op. 30. Fantaisie sur des thèmes russes	4,—
Paderevski, J. J. Op. 8 No. 3. Mélodie	1,—
— Op. 9 No. 5. Krakowiak (A dur)	1,50
— Op. 13. Sonate	6,50
— Op. 14 No. 1. Menuet	1,50
— Op. 16 No. 2. Mélodie	1,50
Paganini, Nicolo. Op. 3. Andante e Allegro vivo. Edition de Concert avec accomp. de Piano par Emile Sauret	2,50
Palaschko, Johannes. Op. 2. Zwei Lieder ohne Worte (No. 1. Albumblatt. No. 2. Minnelied)	2,—
— Op. 10. Vier Lieder ohne Worte (No. 1. Jagdlied. No. 2. Waldruine. No. 3. Volkslied. No. 4. Nocturne)	3,—
Pantillon, Georges. Deux Suites. Faciles et instructives.	
Op. 22. I <sup>e</sup> Suite (No. 1. Improvisation. No. 2. Scherzetto. No. 3. Allegro grazioso)	3,—
Op. 23. II <sup>e</sup> Suite (No. 1. Prélude. No. 2. Pastorale. No. 3. Capriccio)	3,—

Eigenthum der Verleger.

Aufführungsrecht vorbehalten.

\* \* \* \*

## Ed. Bote & G. Bock, Berlin.

Hofmusikalienhändler

Sr. M. des Kaisers und Königs, I. M. der Kaiserin Friedrich  
und Sr. K. H. des Prinzen Albrecht von Preussen.